

COMPOSITIONS

FOR

VIOLIN AND PIANO

THIRD SERIES

Bach-Gounod	†Ave Maria. Based on Prelude 1	.75
Blitz, Edouard	Papillons. Etude-caprice	.75
Bohm, Carl	*Intermezzo, in A. Bagatelle, No. 3	.50
do.	*Ländler, in B \flat . Album leaf, No. 8	.50
Case, Henry Lincoln	Badinage	.60
Chanaud, Jacques	At twilight (<i>Au crépuscule</i>). Rêverie	.40
Cui, César	†Three miniatures, from Op. 20	.60
Dancla, Charles	*Boat song (<i>Le roulis</i>). Op. 202, No. 4	.40
do.	*Eglantine (<i>L'Eglantine</i>). <i>Petite polka</i> . Op. 177, No. 1	.50
Devrient, F.	*Solitude (<i>Einsam</i>). Op. 36, No. 2	.40
Drdla, Franz	Serenade, in A. Edited by Franz C. Bornschein	.60
do.	Souvenir, in D. Edited by Eugene Gruenberg	.60
Dvořák, Anton	Humoreske. Arranged by Eugene Gruenberg	.50
Elgar, Edward	†Salut d'amour (Love's greeting). Op. 12	.50
Faure, Jean	†Palm branches (<i>Les rameaux</i>)	.50
Froelich, S.	Cradle song (<i>Wiegenlied</i>). Op. 11	.50
Goldstein, S. E.	Mazurka fantastique	.75
Gounod, Charles	*Vision de Jeanne d'Arc. Meditation	.40
Handel, George Frideric	Adagio, in A minor. Arranged by Carl Busch	.50
do.	Larghetto, in D. With organ <i>ad lib.</i> Arranged by Carl Busch	.75
Herrmann, Th.	Petite berceuse	.50
Jacobsohn, Margaret	Romanza, in C	.60
Linné, Hans S.	Une pensée (A thought). For the G string	.30
Mlynarski, E.	Mazurka, in G. Edited by Eugene Gruenberg	1.00
Owst, W. G.	Chant sans paroles (Song without words)	.75
Pons, Charles	Dream at twilight (<i>Songe crépusculaire</i>)	.50
Ravina, H.	*The last souvenir (<i>Dernier souvenir</i>). <i>Pensée poétique</i> . Op. 31	.50
Saint-Saëns, Camille	‡The swan (<i>Le cygne</i>)	.50
Sanford, Harold B.	Romanza, in F	.60
Schubert, François	*The bee (<i>L'abeille</i>). Op. 13, No. 9	.50
Spence, William R.	Chanson d'amour (Mélodie)	.75
Stevenson, Frederick	Longing (<i>Air pathétique</i>). Op. 15	.50
Tolhurst, Henry	Three easy pieces in G. Berceuse	.50
do.	Slumber song	.50
do.	Springtime	.50
Verdi, Giuseppe	Miserere, from <i>Il Trovatore</i> . Transcribed by Benjamin Cutter	.50
Wagner, Richard	‡Album leaf, in C (<i>Albumblatt</i>). Arranged by F. Hermann	.50
do.	Bridal chorus, from <i>Lohengrin</i> . Transcribed by Benjamin Cutter	.75
do.	†To the evening star (<i>O du mein holder Abendstern</i>). Transcribed by H. Leonard	.60
do.	To the evening star. Easy transcription by Benjamin Cutter	.50
W. enn, Gerald	*Album leaf, in E \flat (<i>Feuille d'album</i>)	.50
Wareing, Herbert W.	May song (<i>Mailed</i>)	.75
Weber, Carl Maria von	*Invitation to the waltz (<i>L'Invitation à la valse</i>). Transcribed by J. Danbé. Op. 22	.75
Westerhout, Niccolo van	*Ronde d'amour. Arranged by Karl Erdmann	.40
Wiegand, Emil	Bolero, in A minor. Op. 9	.60
Yost, Gaylord	Romance, in D. Op. 4	.60

* Edited by Gustav Strube † Edited by Benjamin Cutter ‡ Edited by John Craig Kelley

NEW YORK
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BOSTON
OLIVER DITSON COMPANY

CHICAGO
LYON & HEALY

3

from

RICHARD WAGNER

[illegible]

4 - 110 - 64872 - 7

dolcissimo
pp

p *p* *pp tremolando*

(1) sul D

4 *p* *4*

p *p*

ROMANCE (Wolfram)

(♩. = d) *sul D* *(1) 3* *(4) 0* *(4) 2* *(4) 3* *(3) 2*

p espress. *pp*

3 *2* *2* *2* *2* *2*

pp

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various performance instructions and handwritten annotations.

System 1: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *sosten.*, *p*, *L.H.*

System 2: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *mf*, *mf*

System 3: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *p*, *p*

System 4: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *un poco rall.*, *più p*

System 5: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *un poco rall.*, *P tremolando*, *ppp*

System 6: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *più rit.*, *cresc.*, *Lento*, *dim.*, *pp*

System 7: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamic markings: *più rit.*, *poco cresc.*, *Lento*, *dim.*, *pp*

Handwritten Annotations: *Bb*, *F#*, *E#*, *C#*, *G#*, *F#*, *G#*, *D#*, *B#*, *G#*, *C#*, *G#*, *A#*, *G#*, *Bb*, *G#*, *C#*

*a tempo**espress.*
*a tempo**pp**sul A*
1 1*p un poco rit.**tremolando*

This page of handwritten musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). The score is written on ten staves, with the first two staves of each system typically representing the right and left hands of the piano. The notation includes complex chords, often with multiple accidentals, and various melodic lines. Performance instructions are written throughout, including *più p*, *più rit.*, *cresc.*, *Lento*, *dim.*, *sosten.*, *espress.*, and *pp*. There are also handwritten annotations in blue ink, such as *B#*, *G#*, *C#*, *G#*, *B#*, *A#*, *G#*, *A#*, *G#*, *B#*, *D#*, *G#*, *3*, *4*, *3*, *2*, *1*, *espress.*, *dim.*, *pp*, *dim.*, and *espress.*. The notation is dense and expressive, with many slurs and ties indicating phrasing. The page is numbered '1' in the top right corner.

COMPOSITIONS FOR VIOLIN AND PIANO

SECOND SERIES.

Beethoven, L. van.	Adagio from Sonata Pathétique. Op. 13. Arr. by Ad. Grünwald. <i>Ed. and fing. by Gustav Strube.</i>	.50
do.	Adagio Cantabile, in B ^b , from Septette. Op. 20. <i>Ed. and fing. by Gustav Strube</i>	.40
Bohm, Carl.	Bolero, in A min. (Album Leaf.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Cantilène, in F. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Canzona, in F. Op. 314, No. 1. <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Gavotte, in G. Op. 314, No. 3. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Larghetto, in C. (Bagatelle.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Scherzoso, in B min (Bagatelle.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Serenade, in D. <i>Ed. and fing. by Gustav Strube</i>	.40
Chopin, Fr.	Mazurka, in A. Op. 7, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.35
do.	Nocturne, in E ^b . Op. 9, No. 2. Transc. by P. Sarasate. <i>Ed. and fing. by Gustav Strube</i>	.50
Cutter, Benjamin.	Impromptu, in G	.50
Fisher, Wm. Arms.	Elégie, in E min. Op. 10	.75
Godard, Benj.	Berceuse, from "Jocelyn." Author's transcription. <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Canzonetta, in B ^b . Op. 35, No. 3. <i>Ed. and fing. by Gustav Strube</i>	.60
Grieg, Edvard.	Anitra's Dance. Op. 46, No. 3, from "Peer Gynt" Suite I. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Norwegian Dance, in A. Op. 35, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.40
Händel, G. F.	Larghetto, in B min., from Sonata in D. <i>Ed. and fing. by Gustav Strube</i>	.35
Haydn, J.	Serenade, in C. <i>Ed. and fing. by Gustav Strube</i>	.50
Hollaender, Gustav.	Cantilène, in F. <i>Ed. and fing. by Gustav Strube</i>	.40
Hopekirk, Helen.	Melody, in G	.50
Ilynski, Alex.	Berceuse, from Suite II. Op. 13. Transc. by W. Bésékirsky. <i>Ed. and fing. by Gustav Strube</i>	.50
Levett, D. M.	Berceuse, in A. Op. 21	.75
Lotti, Antonio.	Aria "Pur dicesti." <i>Ed. and fing. by Gustav Strube</i>	.40
Pierné, Gabriel.	Sérénade, in A. <i>Ed. and fing. by Gustav Strube</i>	.60
Rehfeld, Fabian.	Aria, for G string. Op. 67. <i>Ed. and fing. by Gustav Strube</i>	.50
Ries, Franz.	Romance, in F. Op. 27, No. 3, from Suite II. <i>Ed. and fing. by Gustav Strube</i>	.50
Schubert, Franz.	Ave Maria. Transc. by G. Papini. <i>Ed. and fing. by Gustav Strube</i>	.40
Schumann, Robert.	Abendlied (Evening Song). Arr. by A. Wilhelmj. <i>Ed. and fing. by Gustav Strube</i>	.25
do.	Schlummerlied (Slumber Song). Op. 124, No. 16. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Warum? (Why?) Op. 12, No. 3. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.35
do.	Wiegenliedchen (Lullaby). Op. 124, No. 6. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.35
Spence, Wm. R.	Canzonetta, in G	.75
do.	Cavatina, in D	.60
do.	Wiegenlied (Lullaby), in F	.60
Spohr, Louis.	Barcarole, in G. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Romance (Rose softly blooming). Transc. by G. Papini. <i>Ed. and fing. by Gustav Strube</i>	.40
Svendsen, J. S.	Romance, in G. Op. 26. <i>Ed. and fing. by Gustav Strube</i>	.75
Thomé, Francis.	Andante Religioso, in D. <i>Ed. and fing. by Gustav Strube</i>	.75
do.	Simple Aveu (Romance sans Paroles). Op. 25. <i>Ed. and fing. by Gustav Strube</i>	.50
Tschaikowsky, P.	Andante Cantabile, in B ^b , from Op. 11. <i>Ed. and fing. by Gustav Strube</i>	.75
Wagner, Richard.	March and Chorus from "Tannhäuser." Arr. by Ferd. Hüllweck. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Walther's Preislied (Walter's Prize Song), from "Die Meistersinger." Paraphrase by Aug. Wilhelmj. <i>Ed. and fing. by Gustav Strube</i>	1.00
Wienlawski, H.	Chanson Polonaise (Mazurka). Op. 12, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.50
Wilkinson, Walter O.	Romance, in A	.50

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CHICAGO

LYON & HEALY

TO THE EVENING STAR

(O DU MEIN HOLDER ABENDSTERN)

RECITATIVE and ROMANCE
from
Tannhäuser

VIOLIN

RICHARD WAGNER
Transcribed by Benjamin Cutter

Moderato ($\text{♩} = 48$)

The Moderato section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Moderato' with a quarter note equal to 48 beats. The first staff has a dynamic marking of *mf*. The second staff includes fingering numbers (3, 4, 1, 1, 3, 4, 1) and dynamic markings *cresc.*, *dim.*, and *p*. The third staff has a dynamic marking of *dim.* and fingering numbers (2, 3, 4, 3, 2). The fourth staff has a dynamic marking of *pp dolcissimo* and fingering numbers (3, 3, 4, 1, 3). The fifth staff has a dynamic marking of *pp* and fingering numbers (4, 3, 4, 3, 2). The sixth staff has a dynamic marking of *pp* and fingering numbers (4, 3, 4, 3, 2). The section ends with a double bar line and a key signature change to one sharp (F#).

ROMANCE

The Romance section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'ROMANCE' with a quarter note equal to 48 beats. The first staff has a dynamic marking of *p* and fingering numbers (1, 3, 4, 2, 3, 2, 3, 2, 1, 1). The second staff has a dynamic marking of *pp* and fingering numbers (2, 2, 3, 4, 3, 2, 3). The third staff has a dynamic marking of *pp* and fingering numbers (4, 3, 2, 3, 2, 1, 1). The section ends with a double bar line and a key signature change to one sharp (F#).

a) The fingering in brackets is for players who do not wish to go above the Third Position.

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